Revelation 21: The Renewal of Power and the Vision of Awakening

A journey through human progress, apophatic transcendence and the promise of a new creation

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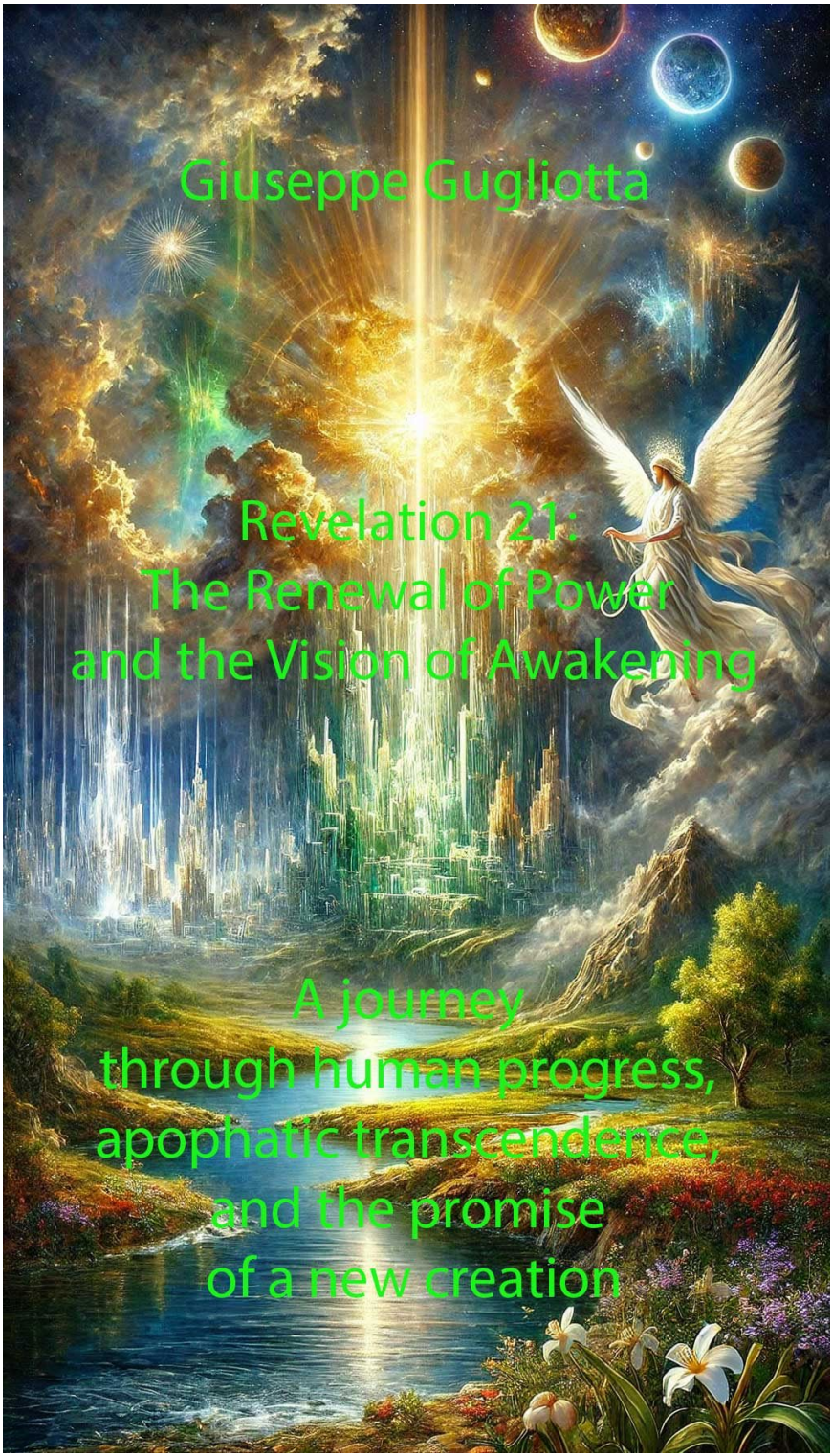
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A dramatic and symbolic painting of a celestial scene inspired by the themes of renewal and revival, representing Revelation 21. A radiant city of gold and crystal rises in the background, its walls shining with divine light. In the foreground, a lush and restored land, rich in vibrant vegetation and rivers that flow with pure, sparkling water. A towering angelic figure in a flowing white robe stands on the left, holding a scroll of prophecy, looking toward the city. Above, the skies open up, revealing rays of golden light that burst through the dark clouds, symbolizing hope and renewal. The composition is imbued with vibrant colors: shades of gold, blue, green and white dominate, while soft rays of light create a transcendent and sacred atmosphere.

In "Revelation 21: The Renewal of Power and the Vision of Revival," we explore the intertwining of the apocalyptic visions of the Bible and the historical dynamics of power and progress. Through the lens of the doctrine of revival and negative theology, we analyze the promise of a "new Jerusalem" as a symbol of spiritual and social regeneration. The text invites us to reflect on the transformative potential of human progress when anchored in transcendence, overcoming the limitations of materialism to embrace a higher vision of human destiny. A journey that combines past and future, earthly and divine, to rediscover the deepest sense of power and rebirth.

Posts https://www.blogger.com/blog/posts/7165557663145588704

Revelation 21: The New Heavens and the New Earth - The New Jerusalem

The New Jerusalem appears as a golden city suspended in the sky, with crystal towers and pearl gates, emanating a supernatural light. Below, a lush landscape represents the new land, and a crystal-clear river flows with trees with colorful fruits, in a mystical and contemplative atmosphere that evokes peace and eternal glory.

1. The New Heaven and the New Earth

- Image description: A peaceful scene with a bright sky and an idyllic landscape with no trace of evil or suffering. The land seems renewed, with lush vegetation and mountains that extend towards a brilliant and pure sky.

- Visual elements: A sky full of golden light, a landscape with mountains, rivers and lush trees, representing peace and the absence of pain. The sea, often a symbol of chaos, is absent.

2. The Holy City, the New Jerusalem

- Image description: A shining city descending from the sky, made of precious materials such as gold, crystal, and precious stones.

- Visual elements: Crystal or gold towers, walls shimmering with

colored gems (emeralds, rubies, amethysts), monumental doors made of giant pearls. The city seems suspended in the air and descending towards the earth, emanating light.

3. The Twelve Gates and the Twelve Precious Stones

- Image description: The city has twelve gates, each representing one of the twelve tribes of Israel, and the foundations are decorated with precious stones.

- Visuals: Doors of gigantic pearls that open onto a shining landscape. The foundations of the city are represented with twelve colored stones, each unique, arranged in sequence and in a shimmering mosaic.

4. The Tree of Life and the River of Life

- Image description: A tree that grows along the river of life, whose fruits give life and whose leaves will heal nations.

- Visuals: A crystal-clear river flowing from the city and trees along the river bearing bright, brightly colored fruits. The leaves are portrayed as golden, green, and sparkling, symbolizing healing.

5. The Light of the City

- Image description: The city is illuminated by the glory of God and needs neither the sun nor the moon.

- Visual elements: A supernatural light that envelops the city from within, creating an atmosphere of serenity and sacredness. The light might seem ethereal, emanating from a central point as if it were a divine source.

6. The Throne of God and His Presence

- Description of the image: In the city shines the throne of God, from which flows the river of life.

- Visual elements: A throne of golden or white light, around which there is an aura of power and beauty. A crystal-clear river flows from the throne, spreading towards the city. 21-24

7. The Appearance of the Blessed (the inhabitants of the city)

- Image description: The inhabitants of the city who walk in it are in peace and joy, clothed in white robes and bright with the glory of God.

- Visuals: Ethereal figures, illuminated by the same divine light, in white or gold robes stroll through the city or gather by the river of life.

Introduction

The extraordinary vision of Revelation 21, with the promise of a "new Jerusalem" descending from heaven, has fascinated theologians, philosophers, and scholars for centuries. In this chapter, Revelation not only offers a perspective of spiritual redemption but presents a powerful archetype: a renewed world, free from pain and death, transcending human structures corrupted by power and oppression. How to interpret this vision today, in an era in which human progress is intertwined as much with emancipation as with inequalities?

The doctrine of revival and negative theology provide a unique interpretative key. The first invites us to look beyond the illusions of the self and earthly power to embark on a path towards inner freedom; the second, with its emphasis on the ineffability of the divine, reminds us that every image of human perfection inevitably remains incomplete. To these perspectives is added the analysis of the relationship between innovation, institutions and inequalities, highlighting how technical and economic progress can transform – or perpetuate – the structures of domination.

Reconciling these perspectives means rereading Revelation 21 not as a distant utopia, but as a symbolic map that inspires both spiritual awakening and the renewal of human dynamics. This essay explores the promise of a new creation as a possibility of regeneration, in which power is no longer an instrument of oppression but energy of

service, and progress is no longer bound to profit but to the realization of a more conscious and just humanity. A reflection, therefore, that intertwines the divine and the earthly, the symbolic and the concrete, opening horizons of hope for a future yet to be built.

Revelation 21:1-8: The new heavens and the new earth

The image, with a symbolic and surreal style, emphasizes the theme of transformation and hope.

1. The New Heaven and the New Earth

- Contrasting colors and shapes represent the "new sky" and the "new earth, emerging from a gloomy background, representing the old world now gone. - Irregular figures recall eyes or faces, to give a sense

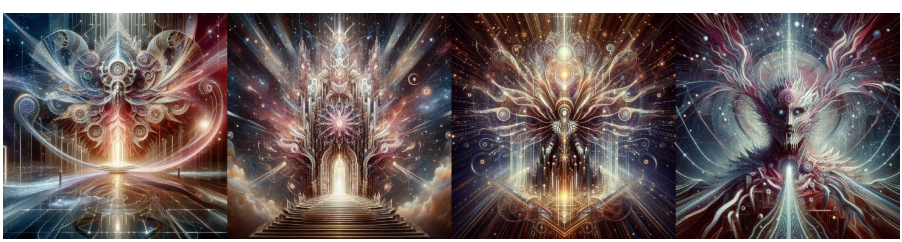
of "rebirth" and "observation", as if the earth itself were alive and aware.

2. The New Jerusalem as Bride

- The city is an adorned female figure, floating downhill, with iconic elements and decorative details typical of brides, such as veils or garlands.

- It is surrounded by spiral and concentric shapes, to emphasize its "heavenly" origin, and is colored with sparkling or golden shades for a "sacred" and majestic effect.

3. The Tabernacle of God and the Voice From the Throne



- The throne is a central, anthropomorphized figure, with geometric and abstract elements, a mixture of biomorphic forms and architecture, similar to a celestial creature.

- The "voice" is depicted with beams of light or floating shapes that move from the throne downwards, almost like tentacles of light reaching the human world.

4. The Elimination of Pain and Death

- To symbolize the end of grief and death, stylized figures, similar to "masks" or "skeletons", are inserted that dissolve or evaporate from the bottom of the image, like vanishing shadows. These are dark and jagged-edged, dissolving into spheres of light or bright colors that represent new life.

- Tears that turn into small luminous fragments and float upwards can also represent healing.

5. The Alpha and the Omega

- The symbol of alpha and omega as two large eyes or as wheels or vortices, with opposite colors, represent the beginning and the end.

- They are located on the sides of the image or at the top edges, like guardians watching the scene unfold.

6. The Source of the Water of Life

- The "source of the water of life" is a stream of color that emerges in the center of the image and expands into a sequence of metallic or translucent colors that represent eternal life. Water is brought to life, with eyes, mouths or hands, as an entity that invites and gives life.

- Water flows through the city/bride and towards the surrounding figures, signifying continuity and regeneration.

7. The Lake of Fire and Brimstone

- For the lake of fire, a lower area is depicted as a chaotic and vibrant vortex, with intense colors such as red, black, orange and yellow, mixed in raw brushstrokes or explosive shapes.

- Warped and surreal figures, symbols of vices and sins (e.g., wide eyes, screaming mouths, twisted limbs), represent the damned souls.

Revelation 21:1-2

1 And I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more. 2 And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband.

The image inspired by the passage from *Revelation 21:1-2* incorporates all the symbolic elements required, such as the new heaven, the land without sea, and the heavenly city of the New Jerusalem descending from heaven, with an atmosphere of solemnity and mystery.

1. Background of a "new heaven and new earth:

- A deep sky, with unusual colors (shades of purple, gold and deep blue) represents the idea of a new sky.

- The terrestrial landscape appears empty or with essential geometric shapes, without natural details, almost like a surreal and bare landscape.

2. The Holy City, the New Jerusalem:

- The new Jerusalem is a city of classical or symbolic architecture, with severe and clean buildings with simple and monumental geometric shapes such as arches, columns and towers, bathed in a golden and otherworldly light, which can symbolize the descent of the city from heaven.

- The city seems to float slightly above the ground, as if descending from the sky.

3. Atmosphere of solemnity and mystery:

- Long, sharp shadows create a sense of stillness and waiting.

- A strong and inexplicable light that comes from above suggests the divine or the supernatural

4. Symbolic Elements:

- Details such as a golden staircase or path that descends from the city to the "new land" below, suggest a connection between heaven and earth.

- The city appears adorned, almost as if it were enveloped in a halo of soft light, to represent the idea of the city as "bride adorned for her husband".

5. The Absent Sea:

- A wide expanse of empty land emphasizes the absence of the sea, and a smooth surface evokes the sea but is covered in golden or silvery light.

The analysis of the verses Revelation 21:1-2 offers a profound opportunity to reflect on the messianic novelty and the meaning of the new creation. This passage represents a radical transition from the present reality to an eschatological condition of salvation and renewal.

Renewal and Continuity

The statement that "the first heaven and earth had disappeared"

suggests a fundamental change, where the past will no longer have an influence on the new reality. The messianic newness implies the creative action of God, who transforms the physical environment in a way that corresponds to the definitive salvation of humanity. This concept of renewal should not be interpreted as mere destruction, but as a radical transformation in which the new world is imbued with Christological values, highlighting the presence of Christ in every aspect of the new creation.

The Sea and the New Creation

The sea, a symbol of chaos and hostility, no longer exists in the new creation. However, it is interesting to note that other parts of the Apocalypse suggest a transformation of the sea rather than its complete elimination. In future contexts, the sea becomes crystal transparent, symbolizing a purification and a change in its nature. This transformation reflects God's intent to create an environment in which God's presence is palpable and reassuring.

The New Jerusalem

The "new Jerusalem" represents not only the holy city, but also the people of God in their eschatological condition. She descends from heaven as a bride adorned for her husband, symbolizing the perfect union between God and redeemed humanity. This connection is further emphasized by the fact that the new Jerusalem is directly created by God, suggesting an intimate and personal contact with Him. The city is not only a physical place but a symbol of the community of believers, who live in communion with God.

The Meaning of Divine Love

The new Jerusalem bears with it the imprint of divine love. Since the measure of God is love, this city will be able to express a dizzying and transcendent form of love. The image of the bride ready for the bridegroom indicates a process of preparation that has taken place throughout human history, culminating in the final encounter between God and his people. The church, as a liturgical assembly, is seen as the fiancée destined to become the new Jerusalem through works of justice and holiness.

In summary, Revelation 21:1-2 invites us to reflect on a future in which all that is old is superseded and replaced by a new and glorious reality. The continuity between the first creation and the new one emphasizes God's creative action in renewing the world. The new

Jerusalem emerges as a symbol of the final redemption, where men will live in perfect communion with God, free from pain and suffering. This biblical passage therefore represents not only an eschatological vision but also a promise of hope for all believers.

In Revelation 21:1-2, John describes a vision of the "new heaven" and the "new earth," an image that in the context of the doctrine of revival and negative theology can be read as a symbol of the total transcendence of the existing structures and limitations of reality, including spiritual ones.

Text Analytics

The disappearance of the "first heaven" and the "first earth" represents a sort of dissolution of all hitherto understood forms and conceptions of reality. The "sea," which in many biblical traditions represents chaos and separation, has "disappeared" – it is no more. This could be seen as a symbolic image of the return to primordial unity, where all duality dissolves and experience is fully unified.

The New Jerusalem and the Doctrine of Revival

In the doctrine of awakening, the state of pure and awakened consciousness is often symbolized as a "holy city" or a "temple," a place free of corruption, where being and knowing coincide in original purity. The "new Jerusalem" descending from heaven like a bride indicates a state that has been purified and is now ready for a sacred union. In terms of spiritual awakening, this descent represents the embodiment or manifestation of a higher and transcendent truth in phenomenal reality. Like a "bride ready for her husband," the symbol suggests the union between the divine and the human, between the absolute and the relative, which is perceived as realized, finally devoid of separation or duality.

Interpretation in a metaphysical and transcendental key

John's vision indicates the realization of a transcendental state in which everything is renewed, not because it is destroyed or annihilated, but because it is transcended and brought to a new form of existence beyond all limitations. Here, the "new creation" can be seen as the result of the self-annihilation of earthly and limited forms, leading to the awakening of a reality that is both a new initiation and a return to essential unity. In this vision, God manifests himself as an absolute reality which, while remaining "beyond" and undescribable, reveals himself through symbols in a state of union and definitive

revelation: the "Jerusalem" is both the symbol of the purified soul and of the redeemed universe.

Revelation 21:3-4

3 I heard a loud voice from the throne saying, "Behold, the tabernacle of God with men! He will dwell with them, they will be his peoples, and God himself will be with them and will be their God. 4 He will wipe away every tear from their eyes, and there will be no more death, nor mourning, nor crying, nor sorrow, for the former things have passed away."

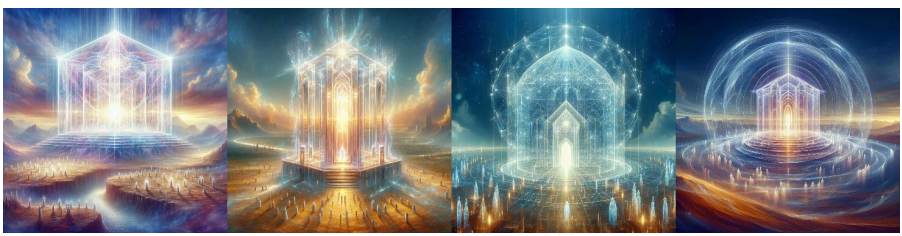
The image inspired by the verse of Revelation 21,3-4 represents a divine and peaceful scene with a throne of light, serene people and a golden and comforting atmosphere.

1. Celestial Scenery and Golden Shades

- Description: A celestial landscape, bathed in a warm, golden light that envelops everything. In the center of the image, a majestic figure symbolizes God, seated on a luminous throne. Around him, a large crowd of people, with gazes turned towards God.

- Symbolic details: The light creates an effect of softness, as if it dissolves any shadow or sadness.

2. Tabernacle of Light in a Timeless Landscape



- Description: In the center a tabernacle made of pure light, surrounded by a timeless landscape with no clear boundaries. The structure of the tabernacle is semi-transparent, almost ethereal, and the light energy emitted symbolizes the divine presence.

- Symbolic details: In the landscape, serene people, with no signs of pain or sadness, gathered around the tabernacle. The light expands on them, a symbol of the promise of peace and divine consolation.

3. A Divine Embrace That Heals

- Description: A divine figure gently embraces humanity, represented by people of different ages and cultures. It seems like a

sort of collective embrace, wrapped in a halo of reassuring light.

- Symbolic details: Each person in the embrace has a serene face, and in their eyes you can see the disappearance of sadness and pain. Some are portrayed with tears, but these dissolve into light at the divine touch.

4. A Door to a New World 21 3-4 13-16

- Description: An open portal or door with pure light emanating from within, symbolizing the transition to a new reality without pain. The door is framed by angels and symbols of peace, such as doves or lilies.

- Symbolic details: In front of the portal there are people, some still with traces of tears, but visibly comforted as they cross this threshold, leaving behind them darkness and suffering.

5. Tears that become stars

- Description: In a deep and silent night sky, fallen tears turn into stars. This could represent the promise that every pain dissolves and is transformed into something beautiful and eternal.

- Symbolic details: A quiet landscape, with people gazing at the sky, while small sparks of light (past tears) rise high and merge into the constellations.

6. Garden of Peace and Rebirth

- Description: A lush and peaceful garden, where every person is at peace, without traces of pain. Flowers bloom everywhere, a symbol of rebirth and new life.

- Symbolic details: Among the flowers, a figure or a divine light that watches over the garden, representing the presence of God among the people. Each person shows serenity and gratitude, almost immersed in a peaceful communion with nature and the divine.

These images seem to capture the spirit of the words of Revelation, conveying the idea of comfort, peace, and divine presence.

Comments

The analysis of Revelation 21:3-4 offers a profound and symbolic vision of the new creation and the relationship between God and humanity. The powerful voice that comes from the throne represents not only an announcement, but a crucial moment that marks the conclusion of divine history. This voice, while not specifying its subject, is full of meaning: it symbolizes the authority and power of God, who has guided history to glorious fulfillment.

The Symbolism of the Tabernacle-Tent The new Jerusalem is described as a "tent," an image that calls to mind God's dwelling among men. In the biblical tradition, the tent was the meeting place between God and his people, suggesting an intimate cohabitation. This symbolism implies that in the new creation there will no longer be a separation between the divine and the human; God will dwell directly with men, thus fulfilling the promised pact of love. The tent thus represents a new beginning, where communion between God and

humanity is fully realized.

The Transformation of Suffering

Verse 4 offers a promise of consolation: "He will wipe away every tear from their eyes." This image of God drying tears is deeply touching and indicates a divine presence that not only consoles, but transfigures human suffering. There will be no more death, no more mourning, no more pain; All the negative experiences of life will be overcome. Here we see a transition from the current condition of suffering to a new reality in which life is full and freed from all oppression.

The New Alliance and Inclusivity

The plural "peoples" emphasizes the extension of the divine covenant to all peoples, not just Israel. This implies an inclusive vision of God's people, where every nation is called to be part of the divine community through Jesus Christ. The new Jerusalem thus becomes the symbol of a global community in communion with God.

In summary, verses 3-4 of Revelation 21 offer a powerful vision of the new creation in which God dwells with men, eliminating all forms of suffering and creating a deep and personal bond. The tabernacle tent symbolizes this renewed intimacy, while the promise to dry tears represents the radical transformation of human experiences in the context of Christian eschatology. The final vision of the Book of Revelation invites us to reflect on the hope and universal redemption that is realized in communion with God.

In Revelation 21:3-4, we find a vision of renewal and fusion between the divine and the human, which lends itself to an interpretation in terms of the doctrine of revival and apophatic theology.

1. "The tabernacle of God with men" - The symbolism of the tabernacle is central: it represents a sacred space, but here it is expanded on a cosmic level, as if everything were transfigured to become a divine dwelling. Negative theology invites us to reflect on God as beyond any concept of space or place; thus, the "tabernacle of God" goes beyond a physical or conceptual presence and suggests a state of complete union and transparency between the divine and the human world, a silent interpenetration that transcends our mental limitations.

2. "He will dwell with them" – In the key of awakening, "dwelling" symbolizes a state of pure awareness. It is the awakening of the divine presence as an integral part of every moment of life, where the

distinction between God and man vanishes. Negative theology leads us to understand this "dwelling" not as a tangible presence, but as the recognition of an indefinable origin and communion, devoid of positive characteristics that we can grasp.

3. Ending Grief and Death - Overcoming death, grief, and mourning reflects liberation from the constraints of conditioned existence. From an awakening perspective, this does not simply imply the end of physical suffering, but a radical transformation of consciousness. Here apophatic theology expresses a "non-state" in which all the categories that define dualistic experience (pleasure-pain, life-death) are dissolved. It is not simply an emotional comfort, but the recognition of an absolute reality in which pain is annulled because the identity that suffers from it is transcended.

4. "The things of before have passed away" – This last sentence suggests the collapse of all mental constructions and cycles of birth and death. From an awakening perspective, it is a new vision of being: the past no longer exists because it has been dissolved into essential truth. Negative theology brings us here to the threshold of divine "nothingness," a place where the past no longer has a grip, because every reality we know is recognized as a shadow of what is.

In summary, these verses evoke a condition of absolute communion and peace that cannot be defined positively; it does not describe what will be, but what will no longer be, opening up to a vision of a return to pure existence beyond all concept and pain.

Revelation 21:5-8

5 And he who sits on the throne said, Behold, I make all things new. Then he said to me, "Write, for these words are faithful and true," and he added, 6 "All things are finished. I am the alpha and the omega, the beginning and the end. To those who thirst I will give freely of the fountain of the water of life. 7 He who overcomes will inherit these things, and I will be his God, and he will be my son. 8 But for the cowardly, the unbelieving, the abominable, the murderers, the fornicators, the sorcerers, the idolaters, and all the liars, their portion shall be in the lake burning with fire and brimstone, which is the second death."

1. The Throne and the Divine Figure

- Details of the Throne: In the center of the image, a radiant figure seated on a golden or bright white throne, representing "He who sits on the throne". The throne is surrounded by a halo of deep golden or white light, to convey a sense of power and sacredness.

- The Divine Figure: The figure is vaguely defined, a silhouette of light or abstract geometric shapes that give a sense of mystery and transcendence.

2. Water of Life

- Crystal Clear Water Source: In front of the throne, a spring of clear water can gush out of the ground, creating a waterfall that represents "the water of life." The water emanates a celestial light and has golden reflections, to evoke purity and divinity.

- Symbols of Life and Renewal: Around the spring, there are lush green plants and flowers growing, symbolizing the promised new life and eternal youth.

3. Alpha and Omega Symbols

- Hanging Symbols: Above or behind the throne, the symbols representing the Alpha and Omega, the first and last letters of the Greek alphabet. They are carved, illuminated or engraved on an arch above the divine figure.

- Intense Brightness: These symbols can emanate light, representing the continuity and completeness of God.

4. The Victorious and the Wicked

- The Figure of the Victorious: on the side of the fountain a figure and a small group of people dressed in white advancing towards the throne, representing those who have "won" and to whom the divine inheritance has been granted. These figures can appear serene and at

peace.

- The Lake of Fire and Brimstone: On the other side of the image or in a darker area, a "lake of fire and brimstone", a fiery expanse that emits smoke and red or orange glows. It can be seen in the distance or below, to represent the separation between the faithful and the condemned.

- Contrast between Light and Dark: The side with the throne and the fountain is bright and peaceful, while the "lake of fire" part has darker and more menacing tones.

5. Celestial or Visionary Environment

- A Heavenly Landscape: a bright sky with shades between blue, gold and white to convey serenity and glory.

- New Creation Elements: Bright clouds, open skies, and vast horizons can give a sense of openness, as if all things are truly "new."

- Floating Elements: Abstract and semi-transparent details recall celestial visions, such as fragments of light and sparks, to give the scene a mystical quality.

6. Text or Engraving

- Some key words of the song, such as "Behold, I make all things new" or "I am the alpha and the omega", as part of the image, engraved on the throne or apparent in ethereal form in the sky.

Comments

The passage from Revelation 21:5-8 presents a profound and symbolic vision of divine renewal and final justice. Here, God, described as the one who sits on the throne, announces his work of renewal: "Behold, I make all things new." This message emphasizes not only God's power as sovereign of history, but also his intention to radically transform creation, rather than simply replace the old with the new. The newness brought by God is intrinsically linked to the resurrection of Jesus Christ, which represents a qualitative leap in human history.

The Divine Voice and the Importance of Scripture

After the initial statement, God invites John to write these words, highlighting their truth and reliability. This imperative is not only an invitation to registration, but a call to the liturgical assembly so that these revelations are shared and understood. God's words are described as "faithful and truthful," expressing the consistency between God's promises and their fulfillment in human history.

The Alpha and the Omega: The Cycle of Salvation

God identifies himself as "the alpha and omega," symbolizing the beginning and end of salvation history. This expression emphasizes his presence in every phase of the human journey, from the moment of creation to the final fulfillment. The repetition of the pronoun "I" emphasizes divine authority and its central role in fulfilling promises.

The Source of the Water of Life

The image of living water is fundamental: it represents the essential human need for life and justice. God promises to satisfy this thirst with a spring that offers not only physical water, but also the fullness of divine life. This life is a free gift, which surpasses all human effort to achieve true fulfillment.

The Reward for the Winners

Verse 7 introduces the concept of inheritance for those who "conquer." Here reference is made to a reciprocity between God and believers: those who share in Christ's victory will receive divine blessings. This relationship is described in familiar terms, suggesting an intimate

connection between God and man.

Exclusion of the Wicked The passage concludes with a stern warning to those who live contrary to divine values. The vices listed — cowards, unbelievers, murderers, fornicators, sorcerers, idolaters, and liars— represent behaviors that deviate from the divine ideal. These individuals are warned of their fate in the "lake burning with fire and brimstone", a symbol of the second death. This counterpoint serves to clearly delineate the consequences of moral choices in mortality.

In summary, Revelation 21:5-8 offers a powerful vision of divine renewal through Christ, inviting believers to recognize God's faithfulness to his promises. The image of living water represents the true life that God freely offers to those who commit themselves to living according to his teachings. On the contrary, the final warning serves as a warning to those who choose paths opposite to that of divine truth.

The passage of Revelation 21:5-8 offers a culminating vision of Christian revelation, in which themes of cosmic renewal, eschatological fulfilment and final judgment are intertwined.

1. "Behold, I make all things new" (v. 5)

"Making all things new" transcends any concrete description. Here God is not defined as a creator in a human or temporal sense, but as the One who continually renews being, bringing it into a state of revelation beyond becoming. This renewal is not an improvement of the material world, but an act that dissolves the duality between creature and Creator. One perceives a radical metanoia, a passage to a dimension of being that abandons all the categories known so far. This novelty recalls the inner experience of spiritual transformation: the "new" is nothing other than the awakening to reality. The proclamation is for those who, detaching themselves from mental and material conditioning, open themselves to transcendence.

2. "Write, for these words are faithful and true" (v. 5)

The order to write is not only practical, but symbolic: the divine Word becomes tangible, but without ever being completely captured. What is described is a reflection, never the essence. Words are "faithful and truthful" not because they exhaust God, but because they lead to mystical silence, where the true understanding of the "new" is realized.

3. "All things are finished. I am the alpha and the omega, the beginning and the end" (v. 6)

Here the non-dual dimension of the divine emerges: the Alpha and the Omega encompass the entire span of existence. This implies the recognition that there is neither a separate beginning nor an end, but an eternal present, a fulfillment that transcends linear time. The "accomplished being" is enlightenment, the return to the origin where everything is already perfect. God cannot be confined within temporal or causal categories. His self-identification as Alpha and Omega does not define what God is, but what transcends any concept of beginning or end.

4. "To those who thirst I will give freely of the fountain of the water of life" (v. 6)

The "water of life" is a universal symbol of spiritual nourishment and inner fulfillment. The gratuitousness of the gift highlights the gratuitousness of divine grace, which is beyond any merit or definition. God manifests himself as an inexhaustible source that flows beyond human need, since water symbolizes Being itself. "Thirst" represents the desire for the authentic Self, the call of the spiritual nature seeking liberation. Those who indulge in this desire are transported beyond the illusion of the ego.

5. "He who overcomes will inherit these things, I will be his God, and he will be my son" (v. 7)

"Winning" is not an external conquest, but the realization of the inner victory over the lower world and the passions. The awakened transcends the cycle of becoming and reconciles with the Absolute. "Inheriting" is not a material possession, but access to the true nature of being. The relationship "I will be his God and he will be my son" is not to be understood in a human sense. God never "becomes" for man, but man, through purification, unites himself to what already transcends him. To be a "son" is to participate in the divine life without annulling God's transcendence.

6. "But for cowards... their portion shall be in the burning pond" (v. 8)

This part introduces the theme of judgment. "Cowards" and other sinners represent those who refuse to face the call to inner transformation. The "fire" is symbolic: it can be seen as the inability to abandon the cycle of illusions, remaining trapped in desire and fear,

should not be taken as divine punishment in a material sense, but as an existential condition of being separate from God. The "burning pond" is the awareness that, separated from the Absolute, there is nothing but nothingness.

In Revelation 21:5-8, the tension between promise and judgment, fulfillment and separation emerges, an exhortation to transcend attachment to the impermanent, welcoming the transformation that leads to the eternal Being: the promised renewal is always beyond human comprehension.

Revelation 21,9-27 The New Jerusalem

The realistic image of the New Jerusalem inspired by Revelation 21:9-27 seems to capture the splendor and majesty of the vision, with emphasis on the descent from heaven and the divine light that illuminates the entire scene.

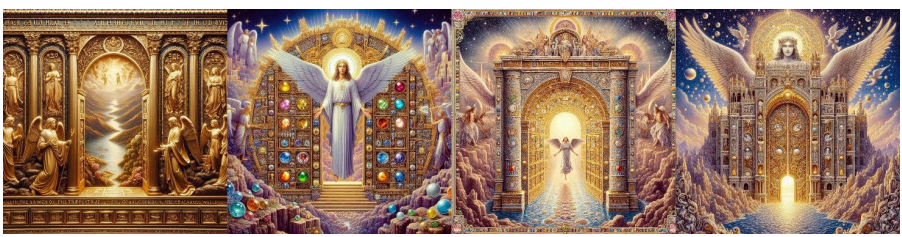
1. The City That Descends from Heaven

- A panoramic view of the New Jerusalem, a shining city, descending from the sky surrounded by bright clouds. The city has golden walls and shines with a crystalline aura, with divine glory emanating from it like a celestial light.

2. The High Mountain

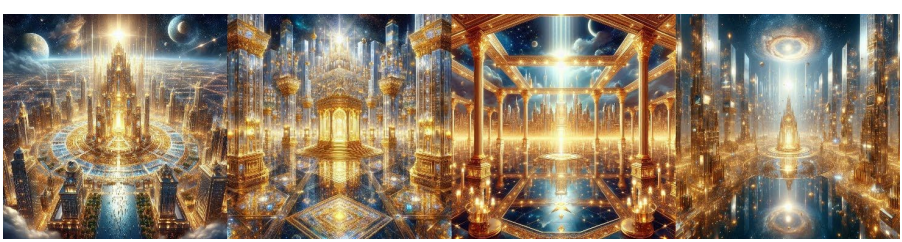
- An epic landscape with an angel taking an observer to a large, high mountain. The scene shows the New Jerusalem in the distance, while the mountain itself is shrouded in divine light.

3. The Precious Walls and the Pearl Gates



- The walls built of jasper, with the twelve pearl gates, each guarded by an angel. Each gate could be engraved with the names of the tribes of Israel, with the walls shining with the precious stones mentioned.

4. The Crystal Square

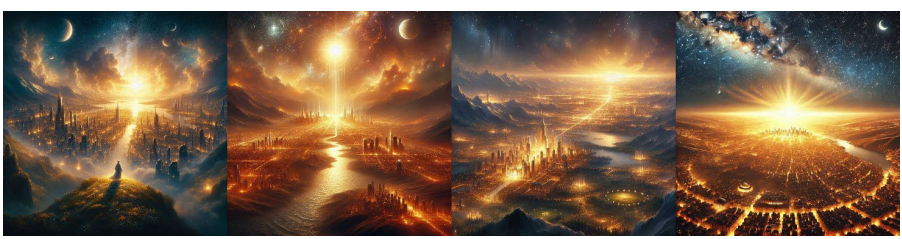


- A shot of the main square of the city, made of pure gold as transparent as crystal. The floor reflects the light of God's glory and the Lamb. All around, the city shines with precious stones and celestial lights.

5. The Foundations Adorned with Precious Stones

- An image highlighting the twelve foundations of the city, each made from a different gemstone (jasper, sapphire, emerald, etc.). The sounding foundations are radiant in different colors, each with the name of an apostle engraved.

6. Divine Glory as the Only Light



- A landscape that shows the city illuminated by the glory of God and the Lamb, without sun or moon. The light is soft, golden and enveloping, which spreads over everything without visible physical sources.

7. Nations in the Light of the City

- A scene depicting people from every nation and culture walking towards the city, bringing their gifts and glory. Symbols of different civilizations represent the union of humanity under the divine light.

8. The Lamb and the Lord as Temple

- An image depicting the Lamb (Christ) in the center of the city, surrounded by a divine light that illuminates everything. The city appears without a physical temple but saturated with the divine presence.

9. The Twelve Tribes and the Apostles

- The image symbolizes the twelve names of the tribes on the gates and the twelve apostles on the foundations. They are represented with luminous inscriptions that shine on their respective structures.

10. The doors are always open

- The gates never close, a symbol of eternal access to the city for the pure and the saved. They are shown as towering pearl arches, surrounded by an aura of peace and serenity.

Revelation 21,9-14

9 Then came one of the seven angels who had the seven bowls full of the last seven plagues, and spoke to me, saying, "Come, and I will show you the bride, the wife of the Lamb."

10 He carried me in spirit to a great and high mountain, and showed me the holy city, Jerusalem, coming down from heaven from God, 11 with the glory of God. Its splendor was like that of a very precious stone, like a crystalline jasper stone. 12 It had great and high walls; it had twelve gates and twelve angels at the gates. On the gates were written names, which are those of the twelve tribes of the children of Israel. 13 Three gates were in the east, three in the north, three in the south, and three in the west. 14 The walls of the city had twelve foundations, and on them were the twelve names of the twelve apostles of the Lamb.

The image based on the description of Revelation 21:9-14 in a symbolic style highlights the architecture, the characters and the entire vision of a scene full of symbolism, surreal atmosphere and

architectural details that reflect the transcendence and mystery of this biblical vision.

1. The Holy City and Divine Glory:

- A bright city suspended in the sky, with walls sparkling like transparent jasper crystals. The city has a geometric and perfectly symmetrical appearance, with the twelve visible gates, each decorated with angelic symbols and inscriptions of the tribes of Israel.

- A golden or white light emanates from the city, symbolizing the glory of God, and spreads throughout the scene.

2. The Angel and the Prophet:

- An angel in ethereal robes, holding a cup and guiding John (or another human figure) to the city. The angel could be represented as a monumental and austere figure, with an almost sculptural style.

- John, in a contemplative pose, observes the city with reverence, transported to a high and metaphysical mountain, made of stairs that seem to extend to infinity or floating rocks.

3. The Architectural and Spiritual Elements:

- The twelve foundations of the walls could be represented as stone blocks adorned with symbols of the twelve apostles.

- The doors could be framed by angelic figures, each with a particular aura or presence, symbolizing divine control.

4. Metaphysical Atmosphere:

- An unreal sky, with gradient colors ranging from purple to gold, full of symbols such as concentric circles, otherworldly stars or geometric patterns.

- The landscape is dominated by a symbolic, unrealistic mountain, made of smooth surfaces and architectural voids, evoking a connection between the earthly and the celestial.

5. Symbols of Eternity and Revelation:

- A golden road leading to the city, dotted with Christian symbols (lambs, crosses, chalices, etc.).

- Stylized figures representing the twelve tribes, placed around the gates, in hieratic or classical poses.

Comments:

The analysis of the verses of Revelation 21:9-14 offers a profound vision of the new Jerusalem, a symbol of redemption and divine cohabitation.

The Revelation of the Angel

An angel, coming from God's immediate presence, approaches John to reveal an important vision. This gesture is not only an act of communication, but reflects the emotion and active participation of the angels in the plan of salvation. The angel invites John to observe the bride of the Lamb, thus emphasizing the importance of what is about to be shown. The bride represents the community of believers, preparing to unite with Christ in a nuptial relationship.

The Vision of the New Jerusalem

John is transported in spirit to a high mountain to see the holy city, Jerusalem, descending from heaven. This city is described with divine splendor and glory, similar to a precious stone reflecting light. Its holiness is accentuated by the fact that it comes directly from God, symbolizing the perfect coexistence between the divine and the human. The new Jerusalem represents an overcoming of the divisions between heaven and earth, suggesting a reality in which the inhabitants will live according to divine love.

City Structure

The city has high walls and numerous gates, each of which is guarded by angels and marked with the names of the twelve tribes of Israel. This element not only highlights divine protection, but also the inclusiveness of the new Jerusalem, which welcomes all peoples. The gates symbolize access to salvation, while the foundations of the city bear the names of the twelve apostles of the Lamb, highlighting the link between the Israelite tradition and the Christian message.

Theological Significance

The description of the new Jerusalem goes beyond the physical aspect; it embodies the continuity of salvation history. The twelve tribes of Israel and the apostles are represented as essential elements in the construction of this eschatological city. Their presence emphasizes the unity of God's plan through the generations, culminating in the fulfillment of God's promise to his people.

In summary, the verses analyzed offer a rich and symbolic vision of the new Jerusalem as a place of encounter between God and humanity, where divine light and love reign.

The analysis of Revelation 21:9-14 in the context of the doctrine of revival and negative theology offers a symbolic and transcendent interpretation, highlighting the inner spiritual process rather than a merely eschatological or physical representation.

1. The Bride, the Wife of the Lamb

The "bride" is the metaphor of the perfect communion between the divine and the human. It cannot be described in positive terms, as it represents a union that transcends duality. The bride is the heavenly Jerusalem, symbol of the realization of the inner Kingdom: the purified and awakened soul that unites itself to the "Lamb", symbol of the inner Christ and of the total renunciation of the egoic self. This moment represents the apotheosis of being, in which all identification with the phenomenal world is abandoned in order to realize the "no-self" in God.

2. The Great and High Mountain

The mountain is an archetypal symbol of the ascending path towards the divine. In the Neoplatonic view, it represents the journey of the soul towards the One Principle, a movement from multiplicity to unity. In negative theology, this view "in spirit" implies the overcoming of sensible forms and concepts, since God is not accessible through the senses or reason, but only through a spiritual perception beyond the self.

3. The Jerusalem That Descends from Heaven

The heavenly city that "descends" from God suggests that the Kingdom of God is not created by man, but is a gift that manifests itself when

the human being is completely emptied of himself. In negative theology, the language used to describe the glory and splendor of the city is symbolic, since the divine reality remains ineffable. However, these symbols (precious stones, glory) indicate the radiance of the divine presence that transfigures what is human.

4. The Walls, Gates and Foundations

The high and solid walls represent the protection of holiness, a boundary that separates the sacred from the profane. The twelve gates, associated with the tribes of Israel, reflect the totality of God's people.

- The twelve tribes represent universality and multiplicity reconciled in divine unity.

- The twelve apostles as a foundation emphasize that the city is built on witness and faith, but also on a transcendent principle that stands on those who have renounced the self to follow Christ.

In the doctrine of awakening, walls and doors symbolize the process of purification and inner discernment, in which the soul, passing through these "doors", leaves behind what is transitory to enter into the perfection of Being.

5. The Crystalline Jasper Stone

The reference to the crystalline stone recalls the transparency of the purified being that reflects the divine light. The precious stone, in its immobility and purity, is the symbol of the awakened soul which, freed from materiality, becomes like a mirror of divine glory. This language expresses a paradox: God cannot be seen, but his presence manifests itself as infinite light.

Final Thoughts

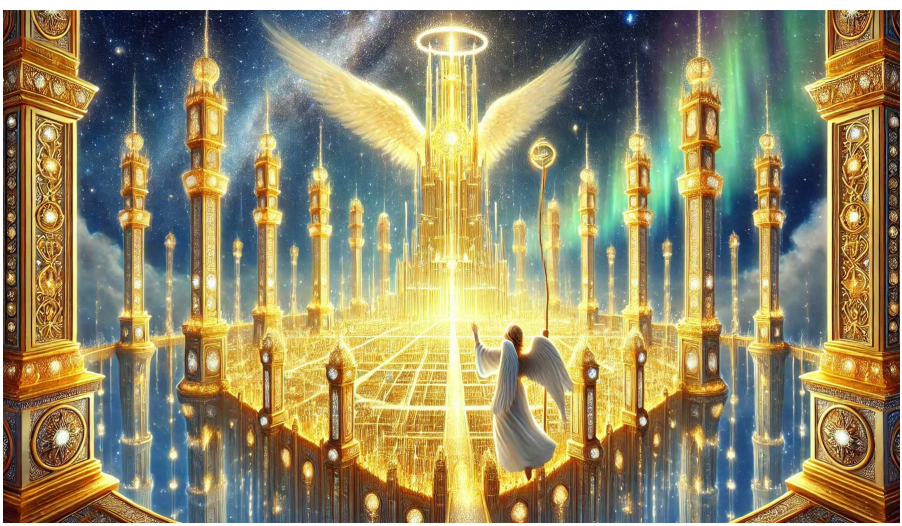
In negative theology, these verses describe not so much a concrete reality as a condition of transcendence, in which symbols lose their descriptive value to indicate the mystery of divine participation. The heavenly Jerusalem is the image of the awakened man, whose existence is completely oriented towards the One, who is at the same time beyond imagination and radically present.

From the perspective of the doctrine of revival, the text expresses the

inner journey that leads from fragmentation to fullness, from multiplicity to the stillness of unity. The twelve doors, names, and foundation symbols indicate not so much a human construction, but the return of the soul to its divine origin through a process of inner death and resurrection.

Revelation 21:15-17

15 And he that spoke to me had a golden reed to measure the city, and its gates, and its walls. 16 And the city was square, and its length was equal to its breadth; he measured the city with the reed, and it was twelve thousand stadia; the length, width and height were the same. 17 And he measured the walls of them, and they were a hundred and forty-four cubits, in the size of a man, which the angel used.



The image based on Revelation 21:15-17 represents a grandiose and symbolic vision of the city.

1. The Angel's Golden Cane:

- The angel measures the city with an instrument similar to a golden reed. The barrel is detailed, sparkling and with light blue decorations.

- The angel is depicted with a majestic appearance, with bright wings and a divine aura.

2. The Square City:

- The city is perfectly geometric, square in plan, with identical length, width and height. It has a golden atmosphere, bright and wrapped in a divine aura.

- The walls seem to be made of precious materials, such as gold or crystal, reflecting light.

3. Twelve Thousand Stadiums:

- It illustrates a vast city, which extends in height to the sky and the horizon. The sense of proportion is imposing and infinite.

- Elaborate architectural details express divine majesty.

4. The walls of one hundred and forty-four cubits:

- The walls are high and sturdy but at the same time transparent, as if they were made of crystal or precious stones.

- Engravings or angelic symbols on the walls give a sense of sacredness.

Colours and atmosphere

- Light blue colors such as gold, pearly white, deep blue, and rainbow reflections evoke a divine and transcendental environment.

- The light is ethereal, coming from a source inside the city, a symbol of divine glory.

The details:

- The Gates: Twelve gates (as mentioned elsewhere in the chapter), decorated with gems and symbolizing the twelve tribes of Israel.

- The sky: A starry sky or aurora borealis effect emphasizes the celestial context.

- The scale of the image: the city in contrast with the earthly or angelic landscape highlights its grandeur and perfection.

Comments

The analysis of the verses of Revelation 21:15-17 offers an important reflection on the new Jerusalem, emphasizing the symbolic

significance of the city's measurements and structures.

The Gesture of Measurement

The angel, speaking to John, uses a golden reed to measure the city, its gates and its walls. The choice of such a precious material symbolizes closeness to God and the sacredness of the act of measuring. This gesture is not only practical, but represents a confrontation between the reality of the city and divine transcendence, thus revealing the true identity of the new Jerusalem.

Symbolic dimensions

The city is described as square, with dimensions of twelve thousand stadia (about 2,220 kilometers) in length, width, and height. These exorbitant measures exceed every human parameter, inviting readers to free themselves from preconceived mental patterns. The equality of size suggests a harmonious proportion and a completeness that reflects the divine ideal. The city's grandeur symbolizes Christ's immeasurable love and his role as the cornerstone of the church.

The Structure of the Walls

The walls are one hundred and forty-four cubits high, a measure that, although real, is also symbolic. This number represents the product of 12 (tribes of Israel) and 12 (apostles), indicating the unity and perfection of God's people in the new Jerusalem. The presence of twelve foundations with the names of the apostles emphasizes the continuity between the Old and New Testaments, highlighting the stability and solidity of the eschatological city.

Theological Significance

The description of the new Jerusalem does not limit itself to providing architectural details; it invites us to a deeper understanding of the relationship between God and his people. The city represents a place of divine coexistence, where the love of Christ transforms every aspect of the life of believers. The extraordinary size of the city symbolizes an experience of love that transcends all human limitations.

In summary, the verses analyzed offer a rich and symbolic vision of the new Jerusalem as a manifestation of divine love and eschatological fullness, inviting readers to contemplate a reality that goes beyond ordinary human experience.

The analysis of Revelation 21:15-17 through the lens of the doctrine of revival and negative theology leads us to reflect on the symbolic meaning of measure, geometric perfection and transcendence that these verses suggest.

1. The Golden Cane: Symbol of Divine Judgment and Measure

The "golden cane" used to measure the city, the gates and the walls is full of symbolic meaning:

- The divine measure: Gold represents perfection and incorruptibility. The gold cane is therefore the symbol of a transcendent measure, not subject to human relativity. What is measured conforms to an absolute, divine order, which cannot be fully understood through human instruments.

- Spiritual judgment: In the context of the doctrine of revival, measure is a metaphor for the inner process of discernment. The soul is evaluated not according to human criteria, but according to its conformity to the divine.

2. The Square City: Symmetry and Perfection

The description of the city as "square", with equal length, width and height, evokes a perfect and symbolic geometry:

- Symmetry as an image of unity: In the Neoplatonic vision, the square and the cube symbolize stability, perfection, and complete harmony between the various aspects of reality. Here a reality is suggested in which the manifold (spatial dimensions) is completely reconciled in divine unity.

- Inner Realization: From the perspective of the doctrine of awakening, this geometry reflects the state of the awakened soul, in which every fragmentation (length, width, height) is harmonized in full awareness of the divine.

3. Twelve Thousand Stadiums: The Number of Fullness

The size of the city (twelve thousand stadia) is a highly symbolic number:

- Twelve as a sacred number: Twelve is the number of divine perfection and cosmic order (12 tribes of Israel, 12 apostles). Multiplied by a thousand, it expresses the fullness and infinity of divine realization.

- The inner realm: In negative theology, this number does not describe a physical reality, but represents the immensity of divine experience, which surpasses any possibility of quantification. The city is not "measurable" in the human sense, since it transcends all limits.

4. The walls: one hundred and forty-four cubits

The walls measured at one hundred and forty-four cubits reinforce the numerical symbolism:

- One hundred and forty-four (12x12) represents the fullness of the people of God and its perfection. The walls, with their measured height, symbolize divine protection and access to holiness reserved for those who conform to this perfection.

- "On a human scale, used by the angel": This phrase emphasizes a fundamental paradox. The measure is human and at the same time divine, mediated by the angel. This recalls the idea that the experience of the divine, although transcendent, must pass through a language and understanding that are accessible to the human being.

5. Negative Theological Reading

From the point of view of negative theology:

- The limits of description: Numbers and measurements serve not to define a material reality, but to suggest a spiritual condition beyond description. Square perfection and immense measurements indicate a mystery that transcends human thought.

- The emptiness of form: Although it seems to describe something concrete, the text invites us to empty the concept of the city of its material connotations. The heavenly Jerusalem is not a place, but a state of being.

6. The Awakening Perspective

In the doctrine of revival, these verses speak of the inner process of reconciliation and realization:

- The city as the awakened soul: The heavenly Jerusalem represents the perfectly purified soul, made conformed to the divine and harmonious in every aspect.

- The return to the One: The cubic city, the perfect measurements, and the golden cane indicate the achievement of a condition in which the

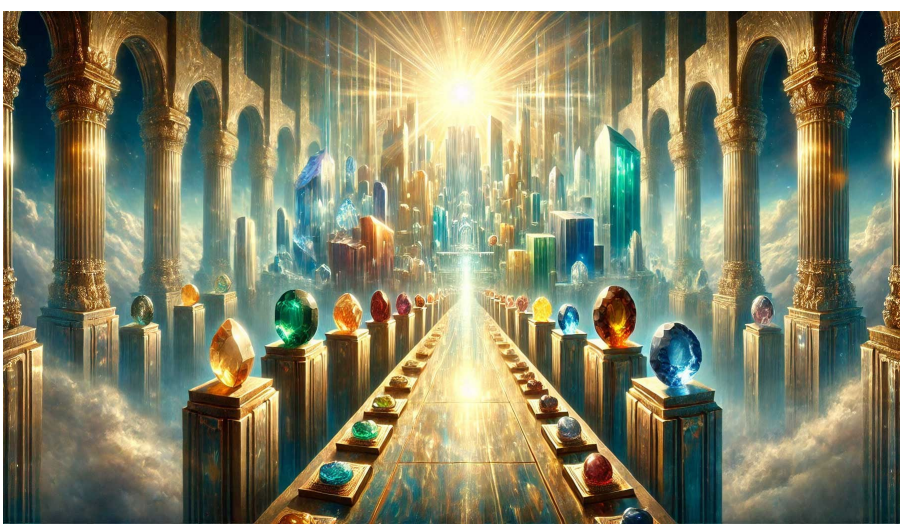
human being is transfigured and reconciled with the Absolute.

Conclusion

In Revelation 21:15-17, the heavenly Jerusalem is not so much a place as a metaphor for divine perfection reflected in the awakened soul. The measurements, numbers and geometric shape describe an ineffable reality that transcends all imagination, but which can be intuited through the inner journey. The city, with its perfection, represents the divine order and unity that await those who, through awakening, overcome all fragmentation and come to direct contemplation of the divine.

Revelation 21,18-20

18 The walls were built of jasper, and the city was of pure gold, like clear crystal. 19 The foundations of the city walls were adorned with all kinds of precious stones. The first foundation was of jasper; the second, of sapphire; the third, of chalcedony; the fourth, emerald; 20 the fifth, of sardonyx; the sixth, of Sardinian; the seventh, of chrysolite; the eighth, of beryl; the ninth, of topaz; the tenth, of chrysopatium; the eleventh, of Hyacinth; the twelfth, of amethyst.



The image inspired by Revelation 21:18-20 is represented in a metaphysical and surreal style.

1. Image composition

- Central structure: It depicts the city as a monumental structure suspended in an abstract space, with walls that shine with pure gold, similar to a transparent crystal. The walls are high and geometrically perfect.

- The Twelve Foundations: Each gemstone is placed as a visible base or inserted in a repetitive rhythm in the walls, with the stones set in a harmonious and symbolic order.

- Surrounding Space: A surreal and timeless backdrop, with a sky of nuanced colors suggests a sense of infinity or eternity.

2. Colors and materials

- Color palette: The colors are rich and vibrant for the gemstones, but balanced with cool and light tones for the crystal of the walls. Bright gold for the city and accents of white for the reflection of the transparent crystal.

- Contrasts: The combination of translucent, shiny and matte surfaces creates a unique visual dynamism, making the whole thing mystical and intense.

3. Symbolism

- Metaphysical atmosphere: Enigmatic shadows recall the surreal calm of the genre.

- Divine symmetry: The city is symmetrical and suggests divine perfection.

4. Details of Gemstones

- Jasper: A stone with multicolored veins, with earthy or red tones.

- Sapphire: Deep blue, with a serene sheen.

- Chalcedony: Milky white or light blue, with a smooth texture.

- Emerald: Bright green, with bright facets.

- Sardonic: Reddish or orange tones.

- Chrysòlito: Golden-green with metallic reflections.

- Topaz: Golden yellow, warm and bright.

- Amethyst: Deep and mystical purple.

5. Extra elements

- Plays of light pass through the crystal, creating almost divine reflections.

Comments

The description of the heavenly city is a metaphor for the nuptial relationship between Christ (the bridegroom) and the Church (the bride).

1. The fundamental structure:

- Jasper, which is the main material of the walls, symbolizes Christ himself

- This stone represents the life force of the risen Christ that supports the entire structure

- Christ is the "cornerstone" that gives stability to the entire construction

2. The Golden City:

- Pure "crystal-like" gold represents the direct and unlimited presence of God

- The paradoxical image of gold as transparent crystal wants to communicate a reality that transcends human comprehension

- This description suggests a joy and wonder that go beyond mortal experience

3. The Twelve Gemstones:

- The variety and abundance of stones in the foundations represents the infinite richness of Christ's nuptial gifts

- Each stone, although different, is precious, symbolizing how Christ reveals himself in ever new but equally splendid ways

- The fact that jasper (symbol of Christ) is the first stone suggests that all other stones represent different facets of Christ himself

4. The nuptial meaning:

- The entire description is framed in the metaphor of spiritual marriage

- Gemstones represent the gifts that the bridegroom (Christ) offers to the bride (the Church)

- The profusion of precious stones symbolizes the infinite generosity of Christ's love for his Church

5. The transcendent dimension:

- Text repeatedly uses images that go beyond earthly logic (such as transparent gold)

- This suggests that the reality described is beyond ordinary human comprehension

- The abundance and variety of precious stones communicates the inexhaustible richness of Christ's divine nature

Every architectural element of the heavenly city is charged with spiritual significance, all oriented towards expressing the intimacy and richness of the relationship between Christ and his Church. The material description serves to suggest a spiritual reality that transcends ordinary human understanding.

Revelation 21:18-20 offers a vision of sublime beauty and symbolism, describing the heavenly Jerusalem as a perfect, harmonious, and luminous reality.

1. Transfigured matter and the city as a metaphor for the awakened being

The description of the jasper walls and the city of pure gold "like clear crystal" suggests a transformed and sublimated reality. Gold, in the symbolic tradition, represents spiritual purity and incorruptibility; Crystal, with its transparency, evokes clarity of vision and inner enlightenment.

In this context, the city represents the state of the awakened, in which

matter and spirit are no longer opposites but integrated in an absolute transparency, devoid of opacity. Here gold is no longer simply a precious matter, but a symbol of the purified ontological condition, in which every material limit is transcended.

2. The foundations of the walls and the precious stones

The twelve gemstones represent layered symbolism. Each stone, with its color and qualities, could be seen as a manifestation of the multiple dimensions of the divine or the different degrees of spiritual perfection achieved by the awakened soul. From a Neoplatonic perspective, we can interpret the twelve foundations as reflections of the divine ideas, each of which participates in the beauty and unity of the Supreme Being.

The twelve stones also connect to the twelve apostles, the tribes of Israel, and the twelve zodiac signs, suggesting a universal and cyclical view of cosmic perfection. Each stone could represent a virtue or a principle that the soul must integrate in order to ascend to the divine.

3. The symbolic structure: unity in multiplicity

The orderly arrangement of the stones and the specific mention of their qualities and names show an intentional appreciation of the cosmic order and multiplicity reconciled in unity. The city of God is not uniform, but composed of a variety of individual beauties that reflect a transcendent unity. This reflects the Neoplatonic concept according to which the One refracts into the multiple without ever losing its essence.

4. The city as a mirror of the divine and the invisible

The beauty of the city is described in sensitive terms, but it is evident that it transcends all ordinary human understanding. All the images offered are only attempts to point out the ineffable. Each material element (gold, precious stones) serves as a symbol that guides us to a higher reality, impossible to describe with human language. The heavenly Jerusalem, therefore, is a spiritual archetype, not a physical place but a condition of being in which the soul recognizes itself as part of the divine.

5. The number twelve and cyclic completeness

The number twelve, repeated in the foundations, refers to the idea of fullness and cyclical fulfillment. It symbolizes the completion of the spiritual journey, in which the soul has gone through each phase of

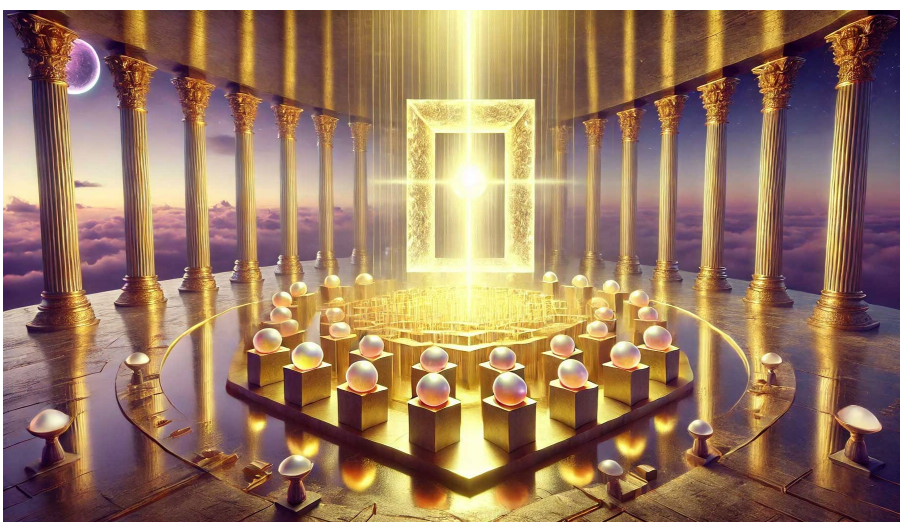
becoming to reach its ultimate goal: union with God. This accomplishment is expressed visually in the perfect symmetry of the city, where every aspect is ordered according to a superior design.

Conclusion

Revelation 21:18-20 does not simply describe a future reality, but a symbolic model for the awakening of the human being. Each element refers to transcendence, to beauty as a reflection of the divine and to the inner purification necessary to reach the heavenly city, which represents not only the kingdom of God, but the ultimate state of knowledge, transparency and union with the Absolute.

Revelation 21,21

21 The twelve gates were twelve pearls, and each was made of one pearl. The town square was pure gold, like transparent crystal.



The image is inspired by Revelation 21:21: twelve monumental doors created by luminous pearls surround a golden square, similar to transparent crystal. The atmosphere is suspended in time, with long shadows and a mystical sky in shades of purple and gold.

1. The Twelve Doors:

- The gates are like monumental arches suspended in a dreamscape,

each composed of a giant white pearl. The pearls emit an interior light, creating a supernatural atmosphere.

- Gates in a circle around the city float in an infinite space.

2. The Pure Golden Square:

- The square is a vast golden expanse, but similar to transparent crystal, with surreal reflections to give the idea of purity and divinity.

- Ethereal reflections make the floor almost liquid or suspended above nothingness.

3. Metaphysical atmosphere:

- Disturbing perspectives and empty spaces, with long shadows and a sky that recalls colors at sunset, such as yellow and purple.

- The stylized columns seem to contemplate the eternal landscape.

4. Sacred and metaphysical contrasts:

- To emphasize spirituality, the city center is occupied by a divine light, reflecting on the gold and pearls, but leaving the rest of the space in an almost mystical silence.

- Everything is static and suspended in time, as if it were an eternal vision.

Comments

1. The Symbolism of the Doors:

- The twelve doors made of pearls recall the statement of Jesus in the Gospel of John where he defines himself as "the door"

- Like the gemstones of the foundations, pearls are also Christological symbols (referring to Christ)

- It is significant that each door is made from a single pearl, suggesting a common origin

2. The Origin of Pearls:

- The original "single pearl" from which all the others derive could

represent:

God the Father as the primary source

Or, in the Johannine tradition, it could refer to Mary, the mother of Jesus

- This symbolism transcends natural logic (it is impossible for one pearl to generate other pearls), emphasizing the supernatural nature of what is being described

3. The symbolic structure:

- The doors are guarded by angels (symbol of transcendence)

- They bear the names of the twelve tribes of Israel

- They connect to the twelve foundations that represent the apostles

- All this symbolism converges on Christ as the central and unifying point 4. Incorporation into the Bride-City:

- Pearls (symbols of Christ) become an integral part of the city

- This suggests that the Church (city-bride) is completely permeated by the presence of Christ

- A deep union is established between the bridegroom (Christ) and the bride (the Church)

5. The Town Square:

- The square, a place of maximum sharing and communion, is made of pure gold like transparent crystal

- This symbolizes the direct and transparent presence of God

- It is significant that the square belongs to the city, suggesting that the Church possesses this divine presence as a nuptial gift

6. The Author's Methodology:

- It does not explicitly explain the symbols but makes them "heard" through the accumulation of images

- Create an almost mystical experience for the listener/reader

- Symbolism leads to direct contact with divine reality

7. The relational dimension:

- A profound interconnection emerges between:

  Christ-Lamb

  God the Father

  The Church (city-bride)

  The believers (represented by the city)

This architectural description is actually a profound metaphor for the nuptial relationship between Christ and the Church, where every material element (doors, pearls, gold) serves to communicate spiritual realities that transcend ordinary understanding. The heavenly city emerges as a place of perfect communion between the divine and the human, where the presence of God is immediate and transparent.

The verse of Revelation 21:21 offers a terrain rich in symbolism and transcendence, since it attempts to describe a reality that, by its very nature, surpasses any possibility of human understanding and language, an invitation to read this passage not as a literal description, but as an evocative image of the ineffable and of divine glory.

1. "The twelve gates were twelve pearls and each was made of one pearl"

- Twelve gates: The number twelve, in biblical symbolism, represents divine perfection and completeness (the twelve tribes of Israel, the twelve apostles). These gates are the gateway to the heavenly city, the place where God and man meet. It is not a question of a physical place, but of the ultimate communion with God, which transcends any material or spatial concept.

- A single pearl per door: The pearl, a symbol of beauty and purity obtained through sacrifice (the pearl is formed by the pain of the oyster), can represent the uniqueness of access to God. Each door is complete in itself, and each leads to Divine Unity, without multiplicity or division.

2. "The town square was of pure gold, like transparent crystal"

- Pure gold: Gold, a precious and incorruptible element, symbolizes

divinity and perfection. But its purity here is not material: gold is "like transparent crystal," that is, devoid of opacity, obscurity, or limitations. Transparency speaks to us of an experience of God that transcends all opacity of earthly existence. It is the divine reality, which cannot be possessed, but only contemplated.

- Similar to transparent crystal: The crystal suggests the idea of a perfect light that passes through without obstacles, an image of absolute transparency and manifestation of divine glory. This is a way of indicating that God is pure Light, but also that He is invisible, beyond all material vision.

Negative Theological Reflection

- Ineffability of the divine: The description attempts to approach the unspeakable, but remains a symbol that must be overcome. The city, the gates, the golden square, everything refers to a transcendent reality that cannot be captured or contained in the symbols themselves.

- Divine unity: The city and its square are not fragmented, but present a coherent uniqueness: a single pearl, a pure and transparent gold. God is One, and every element of the vision reflects this Oneness. However, the true nature of this Oneness remains beyond our language and understanding.

- Contemplation and negation: To approach the deep meaning, it is necessary to deny every material image, while recognizing their evocative value. The true "golden square" is a state of communion with God, a spiritual condition of transparency and inner light.

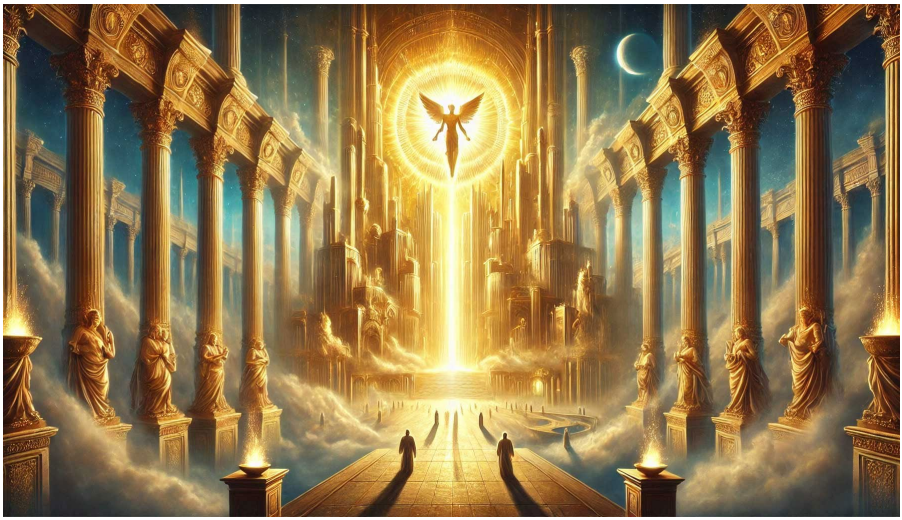
Existential application

In living one's spirituality, the verse invites us to seek inner purity (pure gold), transparency of heart (crystal) and openness to transcendence (pearl doors). But above all, it invites us not to fixate on images or descriptions, but to transcend them, to open ourselves to that divine mystery that can only be intuited, never fully understood or defined.

Revelation 21,22-27

22 I saw no temple in the city, for the Lord God Almighty and the Lamb are its temple. 23 The city has no need of sun or moon to illuminate it, for the glory of God shines upon it, and the Lamb is its lamp. 24 The nations will walk in his light, and the kings of the earth

will bring their glory there. 25 By day its gates shall never be shut (by night it shall be no more); 26 And in her shall be brought the glory and honor of the nations. 27 And nothing unclean, neither shall he who commits abominations or falsehood enter into it; but only those which are written in the Lamb's book of life.



1. Monumental Celestial Environment

- The city as the protagonist: a timeless city, made of perfect geometries and marble architecture, with tall columns, arches and empty squares. The sky is a golden luminous gradient, without sun or moon, suggesting divine glory as the only source of light.

- Symbol of the glory of God: The light emanates from the center of the city, a golden or white beam that illuminates everything. In the center is an ethereal figure of the Lamb, stylized but majestic, emanating a warm light.

2. The Lamb as a Lamp

- At the center of the composition is a transfigured Lamb (symbol of Christ), which shines like a lamp, surrounded by luminous reflections that expand throughout the space.

- The Lamb has an almost abstract appearance, with rays of light forming a divine aura around him.

3. Open Doors and Absence of Darkness

- Large golden doors wide open, which never close, with a path of light that extends to the horizon.

- Very long shadows and an otherworldly light completely eliminate the idea of the night. The absence of darkness is shown in a soft, nuanced contrast.

4. Classic Elements

- Stylized human figures and faceless statues represent the nations and kings who bring their glory to the city. These figures walk towards the center of light, with slow and solemn movements.

- Long shadows and impossible perspectives create a sense of depth and mystery.

Comments

1. The Absence of the Temple (v.22):

- There is no longer a need for a place of worship because:

  God himself and the Lamb are the temple

  The mediation of the traditional temple is outdated

- There is a significant reversal:

  Before: Men built a temple for the divine presence

  Now: God himself becomes the "house" that welcomes men

- God manifests himself as "almighty", emphasizing his power to bring salvation history to completion

- Christ-lamb is associated with God in this function of temple, indicating his complete communication of himself to the city-bride

2. Divine Illumination (vv.23-24):

- The city does not need natural light (sun and moon) because:

  It is illuminated by the glory of God (direct manifestation of God)

  The Lamb himself is his lamp

- There is a reference to the ancient temple:

Before: divine glory was manifested in the temple with lighted torches

Now, these elements are raised to a higher level with God directly manifesting his glory and Christ being the lamp

3. The Universality of the City (vv.24-26):

- There is a double movement:

Centrifugal: the light of the city radiates towards the peoples

Centripetal: kings bring their glory to the city

- The "idealized" kings of the renewed earth:

They bring the best of what they can express

They are enlightened by the glory of God

They represent the influx of all that is positive in the world

4. The doors always open (v.25):

- They symbolize the newness of the eschatological city:

There are no more enemies to defend yourself against

There is no more night (absence of all negativity)

There is an uninterrupted fullness of the "eschatological day"

5. The Purity of the City (v.27):

- The tone becomes more exhortative towards the listening assembly

- The following are excluded from the city:

All that is unclean

Who commits abominations (idolatry, pagan life)

Those who live in lies (falsehood that opposes the truth of Christ)

- Only those who are written in the Lamb's book of life can enter

6. The liturgical dimension:

- The text changes from a lyrical tone to a more exhortative one

- The assembly is called to:

  Keeping away from all negativity

  Persevere in Positive Engagement

  Recognize that belonging to the city is linked to fidelity to Christ

This description of the heavenly city represents the perfect fulfillment of the relationship between God and humanity, where all mediation is overcome in favor of a direct and transforming presence of God, and where purity and holiness are the hallmarks of eternal life.

Revelation 21:22-27 offers a symbolic vision of the heavenly Jerusalem, an eschatological place that represents the full realization of the Kingdom of God. Interpreting this passage in the light of the doctrine of revival and the apophatic approach, profound meanings emerge that go beyond the letter of the text.

1. "In the city I saw no temple..."

The absence of the temple indicates the overcoming of every ritual and mediating structure. In the tradition of awakening, this corresponds to the elimination of any duality between the sacred and the profane. God himself and the Lamb (Christ) are the "temple", or the immediate Presence, which does not need mediation or symbolic representations.

In an apophatic key, the denial of the temple is reflected in the need to abandon every image or concept of God, so that direct access to the pure Being, beyond any form, can be realized.

2. "The city does not need the sun or the moon to illuminate it..."

Here the "light" represents the ultimate truth, which does not depend on external sources (sun or moon) but is intrinsic to the glory of God and the Lamb. This inner light can be interpreted as gnosis or the enlightened awareness of awakening: a state in which all darkness of ignorance is dissolved.

Apophatically, this light is the one that remains when all false lights –

symbols, mental images, illusions – are denied.

3. "The nations will walk in his light, and the kings of the earth will bring their glory to you."

Nations and kings represent the plurality of human experiences and cultures. In the eschatological Kingdom, these diversities are not abolished but transfigured and oriented towards divine Unity.

According to the doctrine of awakening, this symbolizes the integration of every aspect of manifestation into Self-realization. Multiplicity is not denied but brought back to its transcendent source.

In apophatic terms, the glory and honor brought by kings indicate that every human attribute, stripped of its selfishness, is traced back to its divine origin.

4. "By day its gates will never be closed (by night it will be no more)."

The absence of night and closed doors evokes a state of continuous and uninterrupted awareness, in which there is no longer a separation between inside and outside, between light and darkness.

In awakening, this represents the cessation of duality and entry into a state of total openness, where all psychological and spiritual barriers are dissolved.

Apophatically, the absence of the night means the elimination of all ontological darkness: what remains is the pure luminosity of Being.

5. "And nothing unclean, neither that he that commits abominations or falsehoods, shall enter into it..."

This passage should not be understood as an arbitrary exclusion, but as a symbolic description of a state of inner purity. In the realm of awakening, what is "impure" – i.e. ego identifications, illusions and falsehoods – simply cannot exist, as everything is traced back to the One.

In an apophatic key, impurity represents what is illusory or unreal. Access to the city is possible only to those who have emptied themselves (kenosis), freeing themselves from everything that is not pure Being.

6. "Only those that are written in the Lamb's book of life."

The "book of life" symbolizes belonging to a divine reality, which is eternal and unchanging. It is not a physical record, but the awareness of those who have realized their essential nature.

In the doctrine of revival, this represents the liberated being while still alive, whose life is now inscribed in the dimension of the eternal. Apophatically, it is the recognition that there is no separate "me," but only the Lamb as the ultimate expression of Life.

Synthesis

Revelation 21:22-27 describes a reality that transcends all earthly and dualistic conditions. It is a vision of unity and purity, in which multiplicity is brought back to the One. Through the apophatic approach, this reality can only be grasped by negation: what remains, when all the contingent and its relative are transcended, is the pure presence of God and the Lamb, beyond all concepts and images.

Conclusion

Revelation 21 stands as a powerful symbol of hope and transformation, inspiring a profound rethinking of the dynamics of power and progress. The vision of the "new Jerusalem" is not simply a promise of otherworldly redemption, but a provocation for the present: an invitation to reconsider our social, economic, and spiritual structures in the light of what could be, if guided by principles of justice, transcendence, and inner awakening.

Through the lens of the doctrine of awakening, the need to overcome the illusions of the self and the seductions of earthly power emerges, embracing instead an awareness that recognizes the interdependence and sacredness of life. Negative theology, with its refusal to rigidly define the divine, challenges us to imagine a future free from the limitations of anthropocentric visions and dominant narratives. These perspectives are intertwined with analyses that highlight how human progress is not inevitably synonymous with justice, but requires conscious choices and institutions oriented towards the common good.

In this convergence, Revelation 21 becomes a symbolic map to navigate our time: it invites us to build progress that does not perpetuate inequalities, but dismantles them; a power that is not domination, but service; and a vision of humanity that aspires not only to material improvement, but also to deeper spiritual fulfillment.

The promised new creation is not only a future reality, but a possibility that is realized when the earthly and the transcendent, the visible and the ineffable, find a balance in the hearts of those who choose to live with awareness and courage. It is in this intertwining of revival, progress, and transcendence that Revelation 21 continues to speak to us, offering us not only hope, but direction.

Summary

Revelation 21: The New Heavens and the New Earth - The New Jerusalem 3

Introduction
.....
6

Revelation 21:1-8: The new heavens and the new earth
..... 7

Revelation 21:1-2
.....
10

Revelation 21:3-4
.....
13

Revelation 21:5-8
.....
18

Revelation 21,9-27 The New Jerusalem
..... 24

Revelation 21,9-14
.....
27

Revelation
21:15-17.....
32

Revelation 21,18-20
.....
36

Revelation 21,21
.....
39

Revelation 21,22-27
.....
43

Conclusion
.....
47

Summary
47